From Manuscript to Printed Book in the Islamic World

Thomas Fisher Rare Book Library
13 November — 15 December 1989

From Manuscript to Printed Book in the Islamic World

Catalogue of an Exhibition
Organized by

Professor Eleazar Birnbaum
Virginia Aksan
Michael McCaffrey
Noha Sadek

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Thomas Fisher Rare Book Library
University of Toronto

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Asterisks (*) mark items illustrated at the end of the catalogue.
Cover illustration is no. 44, 'Aṭṭār. *Pandnāmah*. Bulaq, 1262/1846.
Descriptions of exhibits by E. Birnbaum (E.B.), Noha Sadek (N.S.) and Michael McCaffrey (M.M.); catalogue production by V. Aksan..

INTRODUCTION

The printed book in the Islamic world has had an interesting and varied history. The purpose of this exhibition is to illustrate that history in the Islamic context, primarily in the territories of the Ottoman Empire. It has been arranged in honour of the annual meeting of three scholarly societies which are gathering in Toronto in November, 1989: the Middle East Studies Association, the Middle East Librarians' Association, and the Turkish Studies Association.

The manuscript tradition was an integral part of the intellectual milieu of the Islamic world prior to the introduction of the press. In Islamic civilization, books have always been held in the highest reverence. Islam is founded on the revelations embodied in a holy book written in the Arabic script, and this reverence and respect, and indeed love, was first extended to associated literature and ultimately to all books, whether religious or secular. Books embodied learning, knowledge, wisdom and were also prestige items. The book arts flourished as care and money were lavished on their production. Fine writing (i.e. calligraphy), illumination, and bookbinding were esteemed by all literate classes and graced the manuscripts written for the rich - but even ordinary manuscripts were often written with very fine taste.

The manuscripts displayed in this exhibition have been selected with an eye to introducing the art of book-making prior to the eighteenth century, and to demonstrating the transition from manuscript to printed text, and the elements of continuity between them following the introduction of the printing press. The earliest manuscript in the exhibition dates from the twelfth century.

Although the first officially sanctioned Arabic script press in the Muslim world was established only in 1729 in the Ottoman capital, Istanbul, printing in other languages such as Hebrew and Armenian had long existed there, beginning with Hebrew printing at the end of the fifteenth century. Oriental language printing was also known in western Europe. Among the earlier examples of such printed books is one produced at the Medici Press in Rome in 1594 which is shown in this exhibition, and includes the text of the Ottoman government's official permission to import these

books into Muslim territory. The Islamic manuscript tradition and industry, however, had a strong hold on the literate population of the Ottoman Empire, which until the eighteenth century was more heavily concentrated in Istanbul than elsewhere. Unlike the European manuscript tradition which was generally confined to the monastery environment, the Islamic manuscript, with its associated arts, was an integral part of the education of the Ottoman elite. In 1727, when Ibrāhīm Müteferriḳa obtained the official sanction to print from Sultan Ahmed III (1702-1730), it was in the face of the initial hostility of the Muslim "clergy", who had long opposed the printing of the Qur'ān and any other texts bearing on it, such as commentaries, legal and theological materials. The text was holy and no machine should be forming the sacred letters. In addition to this religious reason, there was an economic one. Professional scribes and calligraphers considered the new art a threat to their livelihood. It is no doubt also true that the few Muslims who had seen the few Europeans books which included Arabic script printing type must have been revolted by its lack of grace, and the distortions due to the technical difficulty of reproducing the myriad shapes economically. The manuscript text was far more pleasing. It may well be that the ban on the printing of religious works was one of the chief reasons for the slow spread and acceptance of the printing industry in the Islamic world. It is worth comparing the situation in Europe, where it was the production of religious books which had popularized the new art of printing.

Between 1729 and 1742, Müteferriḳa's press produced seventeen historical, geographical and scientific works, of which nine have been selected for this exhibit. Although the original press closed shortly after the death of its founder (1746), it was revived again later in the century (1784). Thereafter, the art of printing spread to other presses and other parts of the Ottoman Empire.

In Egypt, printing began in the Cairo suburb of Bulaq, with the establishment of the government press at the instigation of a westernizing ruler, Muḥammad 'Alī, in the early decades of the nineteenth century. The first book was published in 1823. Before very long, there were perhaps as many as twelve other presses in operation in Egypt at the same time. Three of them, including the Bulaq one, are represented in this exhibition. Many of their productions were translations of technical works from European languages into Arabic or Turkish; some were military manuals and textbooks for the use of Muḥammad 'Alī's army, including its students of medicine and engineering.

A little later, religious materials, particularly standard religious textbooks studied at madrasahs (Islamic religious colleges) were included, as well as the works of classical Turkish poets and Persian classics used as text books throughout the Ottoman Empire. Competition between the presses of Istanbul and Egypt seems to have developed: many of the same books were printed in both cities.

Lithography was first used for Islamic materials in 1831, in Istanbul. It appears to have had a significant impact on the publishing industry, specifically because capital costs and production costs were much lower than for printing from type, and because it allowed for a greater dissemination of fully vocalized popular works among the pious semi-educated public, as well as for the reproduction of illustrations in technical texts. A number of lithographed titles have been included in the exhibit to illustrate the variety of presses and the competition among them that continued throughout the nineteenth century.

In the past century, Arabic script printing has continued and some very fine typefaces, including computer types, have been designed and are widely used throughout the Islamic world. The Turks however have ceased to use it officially - having adopted the "new Turkish" (i.e. Latin) alphabet in 1928. Yet there are still a number of aging master calligraphers who maintain the old tradition and are among the finest practitioners of the art.

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CASE 1: **The Manuscript Tradition and the Art of Illumination**

1. *A College textbook with students' annotations:* al-Taftāzānī, Mas'ūd Sa'd al-Dīn, d. 1389. *Sharḥ Talkhīṣ al-Miftāḥ*, or *al-Sharḥ al-muṭawwal*. Drafted in 742/1342 in Khwārizm, completed in 748/1347. This manuscript copy with marginal annotations was completed in Shawwāl 1076/April 1666, probably in Iran or Central Asia. In Arabic. [EB MS.A3] *

This work was for many centuries a standard textbook on the art of Arabic rhetoric in traditional Islamic madrasahs. It is a commentary on *Talkhiṣ al-Miftāḥ* of Muḥammad ibn 'Abd al-Raḥman Khaṭīb Dimashq (d. 1338), itself an abridgement of part 3 of his *Miftāḥ al-'Ulūm*, a major standard Arabic text on rhetoric. This is a typical example of an Islamic scholarly work, with supercommentary, gloss and supergloss.

Page displayed: Beginning of Section II, on the Science of Metaphor. In the middle of the page, in naskh script, is Taftāzānī's commentary on the passages of the *Talkhiṣ*, which are overlined in red ink. Added between the lines and in the margins at various angles are citations and proof texts from other books bearing on the subject, as well as other glosses and commentary, some with source references (e.g. "From Khwājah Abū al-Qāsim Samarqandī"). Many of them were added by the several generations of students and scholars who used this manuscript. (E.B.)

2. Ibn al-Humām, Kamāl al-Dīn, 1388-1457. *Fatḥ al-qadīr*. 334 fols., copied ca. 16th century. In Arabic. Leather binding with blind red and gold tooling. Fine small naskh script in black ink, with red ink for headings. [RB MS]

The *Fatḥ al-qadīr* is a commentary on *al-Hidāyah*, a standard text on Ḥanafī Islamic law (fiqh) by Burhān 'Alī al-Marghīnānī (d. 1196/7). The frontispiece on display has an illuminated title heading and a central roundel enclosing the author's name. The index of the book is on the left hand page with chapter headings and page numbers in red ink. The manuscript contains several owners' seals, as well as another finely illuminated title heading on fol. 1b. (N.S.)

3. al-Bukharī, Muḥammad ibn Ismā'īl, 810-870. *Ṣaḥīḥ al-Bukhārī*. v. 1 (of 8). 232 fols. Moroccan (?), dated Jumādá II 1252/September 1836. In Arabic. Copied by 'Abd al-Nabī ibn 'Abd al-Raḥmān al-Majdhūb al-Fāsī. Red and green leather binding with blind tooling, and gold tooling. [RB MS]

This work is one of the most important collections of the traditions of the Prophet. The left hand folio is distinguished as the first page of the book by a title heading with a cartouche enclosing an inscription in gold containing a reference to the Prophet's revelation and a Quranic verse over a blue background with white leaves. A gold arabesque design on a red background fills the rest of the panel. A roundel with an arabesque in red, blue and gold is placed to the right of the panel. Several words on that page (such as Muḥammad at the top) are emphasized in gold, as well as the heading of each chapter of the book. (N.S.)

4. al-Jazūlī, Muḥammad ibn Sulaymān, d. 1465. *Dalā'il al-khayrāt wa-shawāriq al-anwār* . 84 fols. Late15th/early 16th century. In Arabic. An owner's note in Turkish at the back carries the date Sha'bān 1227/1812. Each folio of this manuscript is framed by a gold band. Gold roundels, similar to those used in Qur'āns are used throughout the text. There are several illuminated title heading panels. [RB 77815]

al-Jazūlī, a Moroccan, was the founder of a Sufi order which was named al-Jazūlīyah after him. *al-Dalā'il* , one of his best known Sufi works, is a collection of prayers for the Prophet.

Page displayed: The illuminated double folio illustrates the text's description of the Prophet's tomb in Medina (on the left), and of Mecca (on the right). (N.S.)

5. al-Jamālī al-Khalwatī, Muḥammad ibn Maḥmūd al-Qaramānī al-Aqsarāyī, d.1499/1500. *al-Tafsīr al-ta'wīlī.* 5 fols. In Arabic. Leather binding with gold tooling. Colophon dated Dhū al-Ḥijjah 1187/Feb. 1774. All folios are framed by a plain gold band. [RB MS]

The folio on display bears a note identifying the author as a murshid (Sufi master) of the Khalwatī order which flourished in Turkey, and as the first shaykh at the zāwīyah (Sufi establishment) of Koja Muṣṭafá Pasha. A large seal with the name of Aḥmad 'Arīf Ḥikmat Allāh ibn 'Iṣmat Allāh al-Ḥusaynī and dated 1266/1849-50, stipulates that the book be endowed in Medina. However, a second smaller seal (dated 1314/1896-7) indicates that the manuscript somehow found its way into the private library of Aḥmad Rayḥānī. (N.S.)

6. Anonymous. [Title from colophon] *Beyżāvī ve ... Keşşāf'ın su'āl ve cevāblar.* Late 18th century. Fine naskh script. In Turkish. [RB MS]

This short manuscript discusses questions raised by the differences in interpretation of twelve verses of the Qur'ān between two classical medieval Arabic commentaries: *Kashshāf* of al-Zamakhsharī (d.1144) and the *Anwār al-tanzīl* of al-Bayḍāwī. The relevant passages are translated here from Arabic into Turkish. (E.B.)

7. al-Jazūlī, Muḥammad ibn Sulaymān. *Dalā'il al-khayrāt* . 64 fols. In Arabic. Leather binding with blind tooling in bad condition. All pages are framed by a plain gold band, and punctuation roundels are used throughout the text. The colophon on fols. 63a-64a indicates that the manuscript was copied by Muḥammad Khulūṣī ibn 'Alī ibn 'Abd al-Fattāḥ ibn 'Īsā al-Ḥusaynī al-Ḥanafī, a student of 'Alī al-Lādhiqī, the Mufti of Beirut, as an ijāzah (teaching certificate) for his own young disciple 'Abd Allāh ibn 'Abd Allāh. [RB MS]

Page displayed (fols. 9b-10a): The illumination of Mecca and Medina on display shows a different representation of the Holy Cities from the previous *Dalā'il al-khayrāt* (Case 1, no.4). It is a simple two-dimensional drawing whose colours are limited to gold, black and blue. (N.S.)

8. *The Islamic binding tradition and the shelving of books:* Turkish envelope flap binding, 18th-19th century. [EB MS.T19]

Unlike European books which generally stood vertically on shelves, Islamic manuscripts and printed books were until the nineteenth century normally kept horizontally on shelves, wrapped and protected by the binding flap (lisān) at the fore-edge. For identification, the book's title was often written in ink on the exposed bottom edge, as here. This volume is *Mīzān ül-ḥakk*, "The Weigh-Scale of Truth", a volume of essays in Turkish on subjects of dispute, composed by the polymath Kātib Çelebi (1609-1657). (On Kātib Çelebi, see introduction to Case 5.) This copy was probably made in the eighteenth century. (E.B.)

Case 2: **The Manuscript Tradition,** Continued.

9. *Islamic composite binding.* [EB MS.P1]

The block-stamped brown leather scalloped central medallion and the motif above and below (semsiye and selbek), and the corner pieces decorated with floral motifs, were cut from an original sixteenth century binding, and re-used in this old style late nineteenth or early twentieth century rebinding. The cutouts were set in a new red leather binding, the edges of the original pieces being outlined in gold paint and the whole enclosed in inner gold-painted rules, and then surrounded by an outer frame of gold-stamped cablework.

The manuscript is *Hasht Bihisht*, books 6-8, a history, in Persian, of the Ottoman Empire, by Idrīs al-Bidlīsī (d.1520) who completed it ca.1506. This manuscript is one of the earliest extant of this important chronicle. While it is undated, the watermarked paper was made early in the 16th century. (E.B.)

10. Collection of Fatwās (opinions on points of Islamic law), arranged by subject; marginal annotations give supporting references from lawbooks, commentaries, etc., which are named in each case. In Turkish. Ta'līk script. Each opinion is introduced by the word el-cevāb ("the response") in red ink.
Undated, but 18th century. (Earliest dated ownership note is 1166/1753). [RB MS]

Page displayed (f.46b-47a): Legal opinions on various matters concerning relations between Muslims and non-Muslims. (E.B.)

11. A *Silsilenāme* copied in 1760. In Turkish. [EB MS.T30]

Ottoman genealogical works (silsilenāme) followed the traditional Islamic style: names in circles (the larger the circle, the more important the person) with lines linking fathers to sons, and additional biographical and historical notes elsewhere on the page. Most such works essentially updated previous versions by additions at the end.

The silsilenāme shown begins with Adam and gives the genealogies of major prophets and oriental royal dynasties. These culminate with the Ottomans, where major events of each reign are noted in detail. The last sultan named is Mahmud I (d.1755), but a subsequent table of Sufi Shaykhs records the death of the latest at 1171 /1757-58.

Page displayed: This manuscript is open at entries for Sultan Bayezid II (1481-1512) with seven of his sons (right) and his other son and successor Sultan Selim I the Grim (1512-1520) on the left hand page. Above the roundel for Bayezid there is an account of the flight of his brother Prince Jem to Europe. On the lower half of the pages are given the dates of notable events of each reign, mainly conquests.

The ancient tradition exemplified in this manuscript was still continuing more than a century later: a text very close to it but updated to 1291 /1874 was lithographed in Turkey about that time under the title of *Kitāb-i Silsilenāme.* (E.B.)

12. Tha'ālibī, 'Abd al-Malik ibn Muḥammad, d. 1038. *Yatīmat al-dahr fī maḥāsin ahl al-'aṣr.* 465 fols. In Arabic. Undated, ca. late 17th or 18th century. Leather binding is later, probably North African with gold tooling. Inside backstrip of flap in gold paint: "the work of 'Alī al-Ma'mūnī, a white slave (mamlūk) of Muḥammad al-Ma'mūn Bey 1216/1800-01". The manuscript was presented to the University of Toronto Library on the occasion of its centenary by R. Ramsay Wright, Professor of Biology and Vice-President of the University of Toronto, in October 1927. [RB MS]

This work is an anthology of the poets of Syria, Iraq and Iran. Displayed is the index, compartmentalized into boxes, with one poet named in each box. (N.S.)

13. al-Bābartī, Akmal al-Dīn Muḥammad, d. 1384. *Sharḥ al-Hidāyah* . 19 fols. of v.2. Undated. In Arabic. [RB MS]

Although far from being a fine example of illumination, the layout of the frontispiece and the script are typical of the late fifteenth and sixteenth centuries. This work is another commentary on al-Marghīnānī's *al-Hidāyah* (case 1, no.2). This copy, however, has only the sections dealing with the laws on divorce and the emancipation of slaves. The illuminated frontispiece on display bears the title of the work, the volume number, and the name of the author, while the inscription in the central roundel states that the work follows the Ḥanafī school of Islamic law. (N.S.)

14. Pencase: wood with brass fittings, Turkey, 18th-19th century. [ROM 940x147.1]

15. *A Manual of prosody for intellectuals and officials:* Waṭwāṭ, Rashīd al-Dīn, d.1182/83. *Ḥadā'iq al-siḥr fī daqā'iq al-shi'r.* ("Gardens of magic, on the fine points of poetry"). A treatise on the art of writing poetry, written in Persian, with copious illustrative verses in Persian and Arabic. This manuscript is undated, but is one of the oldest known, and was made about the end of the12th century, shortly after the author's death. The script is old-fashioned naskh, and the Persian orthography is rather archaic. Many of the diacritical marks which serve to distinguish similar letters are omitted. [EB MS.M4] *

Manuals of prosody were a well known Islamic genre, required reading for the educated classes. The author of this manual was a court secretary and court poet in Khwārizm, Central Asia.

Page displayed (5b-6a): sections on tajnīs (homonomy, i.e. puns and word play), with examples in verse by the author and several poets. Interlinear annotations by later students explain rare words in the text. Some of the earliest Islamic printed books were manuals of this kind, although Waṭwāṭ's was not printed until 1272/1856 (lithograph, Tehran) (E.B.)

16. al-Jazūlī, Muḥammad ibn Sulāyman. *Dalā'il al-khayrāt* . 111 fols. In Arabic. The date 1172/1748-9 and the signature of Muḥammad Sayyid appear on fol. 2a. Leather binding with blind and gold tooling. [RB MS]

This manuscript is characterised by the use of marginal roundels. An additional prayer in Turkish is to be found on fols. 104b-107a.

Page displayed: The illuminated double folio illustrates the Holy cities of Mecca and Medina but in a style much different from nos. 4 and 7 in Case 1. (N.S.)

Case 3: The Milieu and Permission to Print

17. Knolles, Richard. *The Turkish History from the Original of that Nation to the Growth of the Ottoman Empire* . 6th ed., London, Thomas Basset, 1687. 3 v. [RB F-10 418]

This, the sixth and final edition of Knolles's influential history of the Turks was revised by Sir Paul Rycaut, former English Consul at Smyrna. Knolles, master of the grammar school at Sandwich, Kent, based his work largely on Boisard's *Vitae et icones Sultanorum Turcicum*, Frankfurt, 1596. Knolles's history enjoyed a great popularity in its time and was frequently reprinted. To this, the final edition, Rycaut appended his *Survey of the Present State of the Ottoman Empire.*

Page displayed (v.1, p. 651): Portrait of Murad III (reigned 1574-1595), who issued the fermān (royal order) below (Case 3, no. 18) which allowed for the import and sale of printed books in the Arabic script into the Ottoman Empire. (M.M.)

18. Edict (fermān) of Sultan Murad III permitting the import of Arabic script printed books into the Ottoman Empire. Text of the Imperial Order, in Turkish, dated Istanbul 996/1588. Printed in Rome at the Medici Press in 1594. (Photographic enlargement from the adjacent book (no. 19), *Taḥrīr uṣūl li-Ūqlīdis* .)

Two Italian merchants who had imported what this document describes as "important printed (basma) Arabic, Persian and Turkish books from Europe (Frengistan) to the Ottoman Empire for trade", had been harassed by Ottoman officials, who had confiscated some of the books. The merchants came to the Sultan's court to complain, and the Sultan upheld their rights by issuing this order addressed to all Ottoman officials and authorities. It declared that the merchants must be granted freedom of passage and trade, and no one had the right to hinder them, which would be "contrary to Islamic law and the Ottoman treaties [i.e. capitulations]". The Ottoman local authorities were ordered to send the names of any who violated this order to Istanbul for appropriate action.

The Medici Press printed this fermān and included it in copies of the 1594 edition of Naṣīr al-Dīn Tūsī's commentary (no. 19 in this case) destined for sale in the Ottoman Empire. It was presumably

intended that this page should be drawn to the attention of any over-zealous Ottoman officials who might make trouble for the European importer or his agent in the Ottoman Empire. (E.B.)

19. Tūsī, Naṣīr al-Dīn. *Taḥrīr uṣūl li-Ūqlīdis.* Rome, In Typographia Medicea, 1594. In Arabic. [RB F-10 703]

One of two separate issues of the Il-Khanid vizier Naṣīr al-Dīn Tūsī's commentary on Euclid. This copy, intended for export to the Muslim world, lacks the Latin title-page but includes the fermān (royal order) from Murad III (Case 3, no. 18). While Arabic type had been used in Italy at least from 1514, the foundation of the Medici press marks an important advance in the development of Arabic script printing in Europe. The type, cut by Robert Granjon, was by far the most elegant produced to that time and came closest to imitating an acceptable calligraphic style. Granjon's type was named "L'arabe des quatre Evangiles" after the Arabic edition of the four gospels for which the type was first used in 1584. (M.M.)

20. Edict (fermān) of Sultan Ahmed III permitting and encouraging the establishment of a printing press. Text of the Imperial Order issued to Ibrāhīm Müteferriḳa and his patron Sa'īd Meḥmed in Istanbul in 1139/1727. This printed version appeared in *Luġat-i Vānḳulī*, Ibrāhīm Müteferriḳa's first production, in 1141/1729, preceding the text of the dictionary. (Photographic enlargement from *Luġat-i Vānḳulī* (Case 4, no. 22))

Drawing on the contents of the petition which Sa'īd Meḥmed and Müteferriḳa had submitted to the Sultan, this fermān cites mass reproduction of copies as a major benefit of printing: "With the same effort required for writing a single manuscript, many thousands of correct copies can be produced by the art of printing" (baṣma fenninde). Islamic religious works were expressly excluded from the permit, but all other subjects, especially practical and technical ones, were permitted and encouraged. The approval, granted by the highest Islamic religious authorities is cited, including verbatim the ruling of the mufti that printing is not only "permissible" but "commendable according to Islamic law". (E.B.)

21. Allom, Thomas, 1804-1872. *Constantinople and the scenery of the Seven Churches of Asia Minor, illustrated in a series of drawings from nature by Thomas Allom, with an historical account of Constantinople by Robert Walsh.* London, Fisher [1838]. Frontispiece: view of Istanbul. [RB]

Case 4: **The Istanbul Press**

22. *The first incunabulum of Islamic printing:* Vānḳulī, Meḥmed b. Muṣṭafā el-Vānī, d. 1592. *Luġat-i Vānḳulī.* vol.1 (of 2 volumes), Istanbul, 1141/1729. In Turkish. [RB E-10 2254]

Translation by Vānḳulī of the classic Arabic dictionary *al-Ṣiḥāḥ* by al-Jawharī, d.1102. The first work ever printed anywhere by a Muslim, Ibrāhīm Müteferriḳa.

The carefully designed naskh printing type was generally successful in creating letter shapes and in reproducing in print the calligraphic ligatures and differing levels of the letters, which must vary, depending

on the precise sequence of individual letters in a word. Visually and artistically, Ibrāhīm Müteferriḳa's typeface was far superior to the Arabic types previously designed, cut and printed by non-Muslims in Europe.

Preceding the dictionary, IbrāhīmMüteferriḳa printed several texts: 1) Sultan Ahmed III's fermān permitting the establishment of his press [displayed, together with the fatwā in Case 3] ; 2) a fatwā from the Mufti 'Abdullāh stating that printing is permitted and favoured by Islamic law; 3) an essay by the printer himself entitled "The Advantages of Printing/the Press" *(Vesīlet üt-tibā'a)* (displayed here); 4) his brief biographies of Jawharī and Vānḳulī and 5) tables of contents. The red ink hand ruled border was intended to give the page the appearance of a manuscript. (E.B.)

23. *One of the earliest Islamic printed maps* : *Iḳlīm-i Miṣr* ("The Clime of Egypt"), map in Turkish, printed by Ibrāhīm Müteferriḳa in Istanbul ca. 1141/1729 (probably before his first printed book, *Luġat-i Vānḳulī*). Only one other copy of this map seems extant. [EB]

Extending west to east from Barḳa (in western Libya) to Ḳuds-ı şerīf and Filisṭīn (Jerusalem and Palestine), and from the Mediterranean in the north to the "Lands of Nūba of the Sudan", this map is apparently based on Janssonius's map of Egypt, ca. 1640, including the same decorative animals in the same places.

The copy displayed is bound preceding a copy of Müteferriḳa's sixth incunabulum, Süheylī's *Tārīḫ-i Miṣr* (History of Egypt) printed in 1142/1730, but no other known copy of Süheylī's book has this map. The flyleaf to the map and the book bear a handwritten bilingual note of title and cost, inscribed in Arabic and Hebrew scripts by a Jewish purchaser, probably shortly after the book was printed. While most of those working in Ibrāhīm Müteferrika's press were Muslims, we know also of some Armenian Christians and at least one Jew. (This is not to imply that this copy must have belonged to the latter.) (E.B.)

24. Vānḳulī, *Luġat-i Vānḳulī*. [2nd edition] vol. 1 (of 2 v.) Istanbul, 1170/1758. In Turkish. [EB]

Ibrāhīm Müteferriḳa printed seventeen separate works in twenty-two volumes in the thirteen years from the first book issued by his press, the editio princeps of Vānḳulī's dictionary in 1141 /1729, to his last one in 1742. He died in 1745. Ten years later his press was revived temporarily, producing only one work, displayed here. It is the first volume of the second edition of Vānḳulī's dictionary, printed in 1169-70/1755-56. This press was then closed down again for more than a quarter of a century, until it was once more revived, in 1783.

Page displayed (fol. 1b): The hand-decorated first opening, framed by gold-painted rules and the printed decorative 'unwān at the head of the text, were handpainted to resemble those of calligraphic manuscripts, and to compensate for the artistic effect lost in the transition to mass-produced machine printing. Many early Müteferrikas were similarly "personalized". (E.B.)

25. *The life and conquests of Tamerlane (Timur)* : Naẓmīzāde Murtezā, d. ca. 1763. *Tārīḫ-i Tīmūr Gūrkān* . Istanbul, 1142 /1730 (with introduction by Ibrāhīm Müteferriḳa, the printer). In Turkish. The fifth Islamic printed book. [RB B-11 1093]

This essentially hostile biography was abridged into Turkish by the famous historian Naẓmīzāde about 1688, from the Arabic original entitled *'Aj̄ā'ib al-maqdūr fī nawā'ib* [or *akhbār*] *Tīmūr* by Ibn 'Arabshāh (d. 1450) of Damascus, who had been deported with his family by Timur to Central Asia.

Long before the original work was printed in any Islamic land, it had been printed and translated in Europe. In Leiden in 1636, J. Golius printed the Arabic text with a Latin translation; Pierre Vattier printed a French translation, in Paris, in 1658. (E.B.)

26. Ibn 'Arabshāh, d. 1450. [*'Aj̄ā'ib al-maqdūr ...*] *Histoire de Tamerlan, Empereur des Mogols, et Conquérant de l'Asie.* [Traduit par J. B. Margat de Tilly]. 2 vols. Paris, Hippolyte-Louis Guerin, 1739. [RB 20971]

This French translation was the work of a Jesuit priest. In the preface he stated that his intention was to show the workings of God in history: "On y admire la providence divine qui se sert des passions des hommes pour parvenir à ses fins...". (E.B.)

27. *Ebru (marbled) paper binding* . [EB]

The art of paper marbling (ebru) has been known for many centuries. (The oldest dated Turkish specimen dates from 1554) Ebru paper was widely used in binding, especially for endpapers and sometimes over outer covers. Ebru paper was also frequently used as either a background or a frame for calligraphic plaques (levḥa. For an example see Case 7, no. 49; for modern ebru, see Case 7, no. 50)

The ebru binding displayed, which is in the style called Ḥaṭīb ebrusu, is probably more than two and a half centuries old. It is here used to cover the cardboard cover of the third book printed by Ibrāhīm Müteferrika, *Tārīḫ-i Seyyāḥ, der beyān-i ẓuhūr-i Agvāniyān ve inḥidām-ı devlet-i Ṣafevīyān* (1142/1729), translated from a contemporary Latin work written by Tadeusz Juda Krusinski, a Polish Jesuit priest who as an eyewitness, described the destruction of the Safavid dynasty in Iran by Afghan invaders (1722-1727).

This copy contains the bookplate of a Portuguese nobleman, Ferrão de Castelbranco. (E.B.)

Case 5: **The Istanbul Press and Kātib Çelebi**

Kātib Çelebi, 1609-57, was one of the most versatile and prolific of Turkish authors. He had an encyclopedic range and wrote excellent works in many fields, especially history, geography, biography and bibliography. He was one of the first Islamic authors to pay any serious attention to the history and culture of the non-Islamic world and its science.

In him Ibrāhīm Müteferrika found a kindred spirit. The first twelve works which he printed included three in Turkish by Kātib Çelebi: *Taḳvīm üt-Tevārīḫ* , a historical work (Case 5, no. 28) ; *Cihānnümā*, a geography (Case 5, no. 29) and *Tuḥfet ül-kibār* , a naval history (Case 5, no. 31).

28. *A tabular history of the world since the creation* : Kātib Çelebi. *Taḳvīm üt-tevārīḫ.* Istanbul, 1146/1733. In Turkish. [EB]

This chronological listing, year by year, of important events in the history of the world, the Islamic lands and expecially the Ottoman Empire, is the printer's twelfth production. Originally composed by Kātib Çelebi to cover events until 1058/1648, it was brought up to date in Müteferrika's edition by adding two supplements; the second was Müteferrika's own work, covering the events of the last two years before publication, 1144-46/1731-33. Muteferrika describes the achievements of his press in the introduction.

Page displayed (p. 244): This page updates the printed text by anonymous manuscript additions, naming the six most recent Janissary leaders, who served between 1147 and 1160/1735-1747.

The copy exhibited bears the bookplate of the famous French orientalist Silvestre de Sacy (1758-1836). (E.B.)

29. *The first "modern" Islamic geographical work:* Kātib Çelebi. *Cihānnümā.* Istanbul, 1145/1732. In Turkish. [RB E-10 2247]

Kātib Çelebi planned a complete geography of the world, entitled Cihānnümā ("Guide to the World") but abandoned the project in despair when he could not obtain reliable information in Islamic sources on several non-Islamic countries. After acquiring a copy of the Atlas Minor in Latin which supplied such information, however, he began a totally new recension in 1654, but died in1657, having completed only the long introduction and a fraction of the text which he had planned. Müteferrika himself supplemented the text (though it still remains incomplete) and had it illustrated with fine engraved maps and figures by engravers such as Aḥmed el-Ḳırīmī and the Armenian Migirdiç of Galata. This is the eleventh book printed by Ibrāhīm Müteferrika.

Page displayed (Engraved plate facing page 2): Tellurium showing the orbits of major heavenly bodies. The engraver's name, Aḥmed of the Crimea, appears in the bottom left hand corner.

Many owners of Müteferrika press books which had plates commissioned the hand-colouring of the engraved maps and figures, as in this copy. (E.B.)

30. *A famous Turkish translation of a famous Persian dictionary printed in two colours:* 'Āṣım 'Ayntābī, Aḥmed, 1755-1819. *Tibyān ün-nāfı'*, *tercüme-'i Burhān-ı ḳāṭı'*, Istanbul, 1214/1799. In Turkish. [EB]

A good knowledge of Arabic and Persian was essential for the cultured Ottoman. Over the centuries many textbooks, and translations into Turkish were made to meet this need. "Āṣım the Translator" achieved fame both as the Ottoman Empire's official historiographer and for his renderings into Turkish of two major dictionaries, one Arabic and the other Persian: the first edition of the latter is shown here.

The work is printed in a fine new naskh typeface. It is perhaps the first Islamic book printed in two colours. Red is used for important passages, such as the dedication to Sultan Selim III (1789-1807) and the section headings. The work contains 869 pages, but there are no rubrics after page 19. (Pages displayed, p. 10-11) (E.B.)

31. *The first Islamic illustrated printed book :* Kātib Çelebi. *Tuḥfet ül-kibār fī esfār il-biḥār.* Istanbul, 1141/1729. In Turkish. [EB] *

This, the second Islamic printed book, is a history of Ottoman naval power and battles, mainly in the Mediterranean. It concludes with recommendations for improvement of the Ottoman navy. It was the

last work written by Kātib Çelebi. Müteferrika included five double-page engraved illustrations, four of them maps.

Page displayed: The map of the "Mediterranean and Black Seas and the adjacent countries." The scales give distances in Islamic, French and Italian miles: 33 Islamic miles = 100 French = 300 Italian miles.

This copy bears the bookplate of Ferraõ de Castelbranco. (E.B.)

32. Müteferrika, Ibrāhīm. *Uṣūl ül-ḥikem fi-niẓām il-ümem* . Istanbul, 1144/1732. 48 ff. [MM]

This short treatise, the ninth book printed by the founder of the Turkish press in Istanbul, was written by the printer himself. It discusses the causes of the decline of Ottoman power and the means of reversing the trend. While careful to speak of the Christian states with the usual disdain, the author clearly is impressed by European advances in the sciences, especially in geography and the military arts. This book was one of the more influential of a whole genre of literature in which Ottoman weakness is described in military terms and in which the adoption of European models is seen as a partial remedy. Printed, like all but three of the books he issued, in 500 copies, this is one of the rarest due to its small size and absence of illustrations. (M.M.)

33. Revicsky, Count Karoly Imre Sandor. *Traité de tactique.* Vienna, Jean-Thom. de Trattnern, 1769. xliv, 224 pp. [RB]

A French translation of Ibrāhīm Müteferrika's *Uṣūl ül-ḥikem* (Case 5, no. 32). Owing to the rarity of the original, this version is often cited by western scholars. (M.M.)

Case 6: **The Bulaq Press: *Naskh* and the Introduction of *Ta'līḳ* Type**

Although the French had brought two printing presses into Egypt shortly after Napoleon's invasion of that country in 1798, they were little utilized. Local Egyptian printing did not begin until a generation later, under the auspices of Muḥammad 'Alī, the very independent-minded Albanian soldier who was the Ottoman Empire's Viceroy of Egypt. He sent a mission to Milan, Italy in 1815 to learn the craft. On its return six years later, its members established a government press at Bulaq near Cairo in 1821. It was intended to print useful and practical books, including manuals and text-books. The first production was an Italian-Arabic dictionary, which came off the press in 1823 (as the Arabic title-page shows, although the Italian title-page gives the date 1822). The second book, also 1823, was a technical treatise on the dyeing of silk (exhibited case 9, no. 64) translated into Arabic from a French manual. In 1826 this press's first major printed book in literary Turkish appeared: Ḥayret Efendi's *Riyaż ül-kütebā* or *Inşā-yı Ḥayret Efendi,* a collection of official and diplomatic correspondence in Turkish, offered as examples of literary style (Case 6, no. 35)

The first books of the Bulaq press were printed in a naskh Arabic typeface that was serviceable but aesthetically unappealing. A new and much more elegant naskh typeface was then cast. It was apparently designed by an Indian named Sanglakh, and came to serve as the basic naskh typeface used for the majority of the Bulaq press

books for many decades. Ḥayret's *Inşā* was one of the first to use it. Other noteworthy examples are major histories in Turkish, such as *Meḥāsin ül-āşār*, by Aḥmed Vāşıf (1243 /1827, reprinted in 1246/1830); *Mosko devleti ... tārīḫi* (a translation of J.H. Castéra's *Histoire de Catherine II* ...), 2nd ed. 1246/1830 (Case 9, no. 67) and 'Abdül'azīz Ḳaraçelebizāde's history *Ravżat ül-ebrār* 1248/1832 (Case 6, no. 34)

Since the fifteenth century at least, Turkish calligraphers mostly used the ta'ʿlik (Persian nasta'liq, Arabic fārisī) form of Arabic script for poetry. The same was used for Persian literary works. The Bulaq press used a large ta'ʿlik type to print the entire text of Sa'dī's Persian classic, the *Gulistān* in 1249/1833 (Case 7, no. 40), and the same typeface was also soon used for headings only in books printed in the naskh type, e.g., the Turkish *Hümāyūnāme* (1251/1835). Readers of poetry manuscripts expected to see poetry presented in ta'ʿlik and so a beautiful new small ta'ʿlik typeface was created, and used for a whole series of collected poetical works of noted Turkish poets. One of the earliest was *Dīvān-ı Sāmī* printed in 1253/1837 (Case 6, no. 37). The *Dīvān-ı Fıtnat* (Case 6, no.36) is undated but was probably printed just a little earlier: it shows a transitional stage: although it is poetry, the main text is still in naskh, but some of the headings are already in the new ta'ʿlik. (E.B.)

34. Ḳaraçelebizāde, 'Abdül'azīz, 1592-1657. *Ravżat ül-ebrār.* Bulaq, 1248/1832. In Turkish. [EB]

A history of the world from the creation to the reign of Sultan Ibrahim, d. 1648; about half is devoted to Ottoman history. The author was a leading scholar and became Shaykh al-Islām. The text is printed in the standard Bulaq naskh.

Page displayed (colophon, p. 637): The colophon states in typical laudatory fashion, that the book was printed "by permission of the master of glorious victories, who is rendered victorious by divine assistance, guarded by the good care of the Eternal, the sublime Governor of Cairo, Egypt; that is, the one who goes by the judgements of the glorious noble Divine Law (sharī'ah) ... the pilgrim Muḥammad 'Alī Pasha, may God perpetuate his life and high status...." and names the two proof readers. (E.B.)

35. Ḥayret, Mehmed, d. ca. 1826. *Riyaż ül-kütebā ve ḥıyaż ül-üdebā (Inşā-yı Ḥayret Efendi).* Bulaq, 1242/1826. In Turkish. [RB 94353]

Ottoman official documents and letters in high-flown literary style. This book is the first long text in Ottoman Turkish printed at Bulaq. The author was a high official and scholar, former secretary to the Grand Vezir in Istanbul, who entered the service of Muḥammad 'Alī, governor of Egypt.

Page displayed (p. 2-3): Opening pages, briefly autobiographical and describing the structure of the book, and giving the flowery text of a petition to the Sultan. (E.B.)

36. Fıṭnat hanım, Zübeyde, d. 1780. *Dīvān-ı Fıṭnat.* Bulaq, n.d. (but not later than1253/1837). In Turkish. [EB]

Collected poetical works in classical Ottoman Turkish of the most famous woman poet of the 18th century, who was born into a family of religious scholars. Her literary exchanges with men of letters brought her both notoriety and fame.

This book is printed mainly in naskh script, but some of the headings are in a fine newly created ta'līk typeface. (E.B.)

37. Sāmī, Muṣṭafá Arpaemīnizāde, d.1733. *Dīvān-ı Sāmī* . Bulaq, 1253/1837. In Turkish. [EB]

One of the earliest examples of the fine small ta'līk typeface introduced for poetry and headings at the Bulaq Press. It contains the collected poetical works of a well known Istanbul civil servant who was the official historian (vaḳ'anūvīs) of the Ottoman Empire, 1730-33. (E.B.)

38. al-Naḥḥās, Aḥmad ibn Ibrāhīm. *Mashārī' al-ashwāq al-ushshāq wa- muthīr al-gharām ilá dār al-salām.* Bulaq, Jumādā I 1242/July 1826. In Arabic. [RB 75614]

This work comprises seven chapters on Holy War (jihād). (N.S.)

39. 'Alī ibn Abī Ṭālib, d.661, supposed author. *Dīwān.*. Bulaq, Ramaḍān 1251/December 1836. In Arabic. [RB 77787]

This work is a collection of poems arranged alphabetically, and attributed to 'Alī, son-in-law of the Prophet Muḥammad. The book was obviously intended for Turkish readers as the Turkish translations of difficult Arabic words appear in the margins. (N.S.)

Case 7: Further Development of Printing and the Spread of Lithography. Competition Between Istanbul and Bulaq Presses

40. *Development of* ta'līḳ *typography: large type:* Sa'dī Shīrazi, d. 1292. *Gulistān.* . Bulaq, 1249/1833. In Persian. [EB] *

This very rare edition of Sa'dī's famous classic of good advice, leavened with charming anecdotes in prose and poetry uses a new large ta'līḳ typeface. The volume concludes with a panegyric in Persian to Egypt's ruler, Muḥammad 'Alī, dated 1248/1832-33 (pp. 271-273), followed by a ten verse Arabic poem by "al-Ṣiffatī" in praise of the new ta'līḳ typeface (*Madḥan fī'l ḥurūf al-fārisīyah,* p. 284) and a chronogram dated 1249/1833. It concludes (p. 285) with a colophon dated the beginning of Ṣafar 1249/June 1833. (E.B.)

41. *Development of* ta'līḳ *typography: small type:* Sa'dī Shīrazi. *Gulistān.* Bulaq, Rajab 1257/Aug.-Sept. 1841. In Persian. [EB] *

An edition of the popular text, using a ta'līḳ type-face smaller and more elegant than the rather hideous one of the 1249/1833 edition above. The 1257/1841 edition of 'Aṭṭār's *Pandnāmah* (case 7, no. 43) was printed in the preceding month.

Page displayed: pp. 1-2. The vocalization was added by a previous owner. (E.B.)

42-45. *Printing the classics,* naskh *versus* ta'līḳ, *and type versus lithography*

The *Pandnāmah*, a verse compilation in Persian of "practical and ethical wisdom" composed by the great Persian mystic 'Aṭṭār in the twelfth century, has been a popular textbook among Persians and Turks for hundreds of years. About twenty different editions were printed in Istanbul and Bulaq in the nineteenth century. The four editions exhibited here illustrate some of their major features.

42. 'Aṭṭār, d. 1230. *Pandnāmah.* [Istanbul] Mekteb-i Ḥarbīye-i Pādişāh [Imperial War College], 1253/1837. In Persian. [EB]

Printed in naskh type. Headed by ornamental frontispieces ('unwān) hand coloured to make it reminiscent of a manuscript. (E.B.)

43. 'Aṭṭār. *Pandnāmah.*. Bulaq, 1257/1841. In Persian. [EB]

Printed in small ta'līḳ type with 'unwān composed of type ornaments. The use of ta'līḳ type restores the feeling of a volume of poetry, which those brought up in the manuscript tradition found lacking in the purely naskh editions. (E.B.)

44. 'Aṭṭār. *Pandnāmah.* Bulaq, 1262/1846. In Persian. [EB]

The success of the previous editions in small ta'līḳ called for a new edition, reset in a slightly larger and even more beautiful ta'līḳ, with luxurious type ornaments: quadruple rules around the pages and a rich ornamentation between the columns in the middle of each page along its whole height. Produced under the supervision of Rātib Ḥuseyin Efendi and corrected by Muṣṭafā b. Meḥmed from Morea. (E.B.)

45. 'Aṭṭār. *Pendnāme* . [Istanbul] 1272/1856. Lithograph. In Persian, with Turkish translation and commentary. [EB]

Printed books continued to be expensive; the capital expenses of a press employing movable type and many workers made it imperative to use a cheaper method of printing. Lithography, the reproduction of handwriting written on chemically treated stone, had been invented in Europe in 1796. The first lithograph press in Turkey was established in 1831, and initially produced military textbooks with illustrations, a procedure which was not practical for books printed from type.

The manuscript tradition which lies behind the lithographed book is clearly evident in this example. 'Aṭṭār's text is reproduced in the traditional ta'līḳ script. The margins contain the Turkish translation and commentary by the famous mystic Ismā'īl Ḥaḳḳī Brūsevī (1652-1725).

Page displayed: the colophon, p.70, signed by the copyist Meḥmed Rā'if in 1272/1856. (E.B.)

46-47. Ḫāḳānī, Meḥmed, d.1606. *Ḥilye-i Ḫāḳānī.* Istanbul, 1264/1848. In Turkish. [EB] *

A description in Turkish verse of the Prophet's physical appearance. An outstandingly beautiful example of ta'līk typography, this book is the first one printed in a new typeface designed by Rācih Efendi in the style of ta'līk written by the sixteenth century Persian calligrapher 'Imād al-Ḥasanī.

This work was apparently experimental in various ways: quite a number of different printings appeared, each with minor variations, but all bearing the same date, 7 Safer 1264/14 January 1848. On display are one of the "regular" editions with the text enclosed in a single frame, and one of the luxury editions with an additional broad outer border made up of type ornaments. (For further details, see E. Birnbaum, 'An Ottoman Printing Puzzle' in C.E.Bosworth [et al.], *The Islamic World from Classical to Modern Times: Essays in Honor of Bernard Lewis,* Princeton, 1989, pp. 433-450). (E.B.)

48. Calligraphic plaque (levḥa), incorporating the Quranic quotations "Behold it is from Solomon and it is in the name of God, the Merciful, the Compassionate" (Sura 27:30) and "We have sent you only as a (mark of) compassion to the people of the world" (Sura 21:107). Calligrapher unknown, Turkish; probably late 19th or early 20th century. [EB]

Such plaques are framed typically with ebru as here. Two totally different ebrus are often used, one within the other, as here. (E.B.)

49. Advertisement (i'lān): publisher's announcement in Arabic of books from the Cairo printing houses of Aḥmad and Muṣṭafá al-Bābī al-Halabī, and Shaykh Sharaf Mūsá. It lists books already printed with their prices (before binding), and books expected to be ready for sale by the end of Dhū al-Ḥijjah 1317/April 1900. Others were still in press. In Arabic. [RB] (N.S.)

Background: Ebru making, once a flourishing art form barely survives now, as it requires artistic capability, a long apprenticeship training and great skill. Each sheet is unique. The one exhibited was made ca. 1970, and is the work of the last major living master, Mustafa Düzgünman, a traditional herbalist, born in 1920 in Üsküdar, Istanbul where he still resides. [EB] (E.B.)

CASE 8: **The Spread of Islamic Printing from Type and By Lithography**

The development of new traditions of book production is exemplified in this case. Traditional manuscripts were still being produced by calligraphers more than a century after Ibrāhīm Müteferriḳa began printing. These late manuscripts were produced for at least two kinds of people: (1) those who wanted a book, which may have been printed but was no longer readily available (sometimes these manuscripts were expressly declared to have been copied from a printed edition); and (2) purists who seem to have felt that books mass-produced mechanically lacked something essential, and were willing to pay the premium price of a manuscript.

A lithograph retained something of the atmosphere of the manuscript - the copyist's handwriting was actually reproduced. In contrast to printed books, where vowels could be introduced only rarely and at great expense, lithography could reproduce the vowels written by the scribe without extra cost.

Texts intended for less well-educated and often poorer readers needed vowelling, and so lithography, an inexpensive process, was particularly widely used in books intended for such readers. (E.B.)

50. Vehbī, d. 1809. *Tuḥfe-'i Vehbī* . Manuscript in naskh script, copied in 1246/1830 at Isparta (in Anatolia), by 'Alī Shükrī, "a student of Ḥelvācızāde." In Turkish. [EB MS.T80]

This versified Persian-Turkish dictionary, composed by Vehbī in 1196/1782 to teach his son Persian, i.e., more than half a century after the introduction of Turkish printing, was first printed in 1213/1798 in Istanbul, over thirty years before this manuscript was written. (E.B.)

51. Vehbī. *Tuḥfe-'i Vehbī*. Istanbul, Dār üt-Ṭıbā'at ül-Ma'mūre, 1219/1804-05. In Turkish. [EB]

The Vehbī dictionary, first printed in Istanbul in 1213/1798-99, became a best seller. During the nineteenth century over fifty editions, both typeset and lithographed, were produced in Istanbul, and at least two in Bulaq (1246/1830 and 1254/1839).

The copy displayed is the second Istanbul edition, in naskh type with decorative 'unwān preceding the text (pp. 2-3). For technical and financial reasons, the vowels could not easily be printed. Individuals could insert their own in ink, as in this copy. (E.B.)

52. Vehbī. *Tuḥfe-'i Vehbī*.. [Istanbul], Takvīm ül-Vekāyi', 1250/1835. In Turkish. [EB]

Another edition in naskh type, partly vocalized in ink by its former owner, Mehmed 'Izzet Efendi, an official in the Sultan's private apartments at the palace (bevvāb-ı mā beyn-i hümāyun). (E.B.)

53. Vehbī. *Tuḥfe-'i Vehbī*. [and, in margins] *Luṭfīye-'i Vehbī* . [Istanbul] El-Ḥāc Ḥalīl Efendi'niñ Litografya Destgāhı, 1281/1864. Fully vocalised lithograph. In Turkish. [EB]

The first lithograph of this work appeared at the government press (Maṭba'a-ı 'Āmire) in 1263/1847. The same author's *Luṭfīye*, moral precepts and advice, which appear in the margins of the edition displayed, was first printed in the 1267/1851 lithograph, also issued by the government press (Baṣmaḫāne-'i 'Āmire). (E.B.)

54. Binding. Late 18th/early 19th century. Ottoman brown leather, block-stamped central medallion with scalloped edges and tapering motifs above and below, all outlined in gold paint, within tooled rectangular frame, itself between gold painted rules. [EB MS.T56]

The book is a late 18th/early 19th century manuscript of several biographical works in Turkish, the first two by Aḥmed Tā'ib (d. 1724) and the rest supplements to the second: (1) *Ḥadīḳat üs-selâṭīn* and (2) *Ḥadīḳat ül-vüzerā*. (3) *Ẕeyl-i Ḥadīḳat ül-vüzera* and (4) *Ẕeyl-i Ẕeyl-i Ḥadīḳat ül-vüzera*. The first describes the lives of the sultans, the others of Grand Vezirs. (E.B.)

55. Nef'ī, 1572-1635. *Dīvān* (Collected poems). Turkish manuscript copied Ramażān 1032/July 1623, during the poet's lifetime. In Turkish. [EB.MS.T4]

Page displayed (fol. 82b): Contemporary miniature showing the author, the famous Ottoman Turkish poet Nef'ī sitting in a pavillion with the Sultan. Note that the poet has a book bound in brown leather and gold tooled, tucked into his gown, and his hands respectfully hidden in his sleeves, in the presence of his sovereign. (The caption beneath the miniature is probably nineteenth century and reads: "The Conqueror Sultan Murad [IV] and the late Nef'ī in session." (E.B.)

56. Nef'ī. *Dīvān* (Collected poems). Istanbul, Cerīde-i Ḥavādiṯ Maṭba'ası, 1269/1853. Lithograph. In Turkish. [EB]

This lithograph was the second edition, the first having been printed in Bulaq, from type, in 1252/1836. The decoration is typical of the period. (E.B.)

57. *A rare two-colour lithograph: Tercüme-i Tevārīḫ-i Nevādir-i Çīn [ü] Māçīn* or *Tevāriḫ-i Çīn [ü] Māçīn.* [Istanbul] Topḫāne-i 'Āmire İstiḥkām Alayları Litografya Destgāhları, 1270/1854. Lithograph. In Turkish. [EB]

A history and description of China and Central Asia, which was anonymously composed in the 14th century, in Persian. This anonymous translation into Turkish was made for Sultan Murad III (1574-1595). This copy is printed mostly in black, but a gold title and surrounding design ('unwān) and multi-ruled golden frames (displayed) are intended to lend a touch of luxury. No other edition has been published, but several manuscripts are extant, under varying titles such as *Ḫiṭāynāme* and *Ḳānūnāme-i Ḫiṭāy ve Ḫotan ve Çīn ü Māçīn.*

This book and the adjacent one (no. 58) were both printed at the Ottoman Engineering Corps's Lithography Press in the Ottoman Imperial Arsenal (Topḫāne) in Istanbul.(E.B.)

58. *Naṣreteddīn* [sic] *Efendi ḥikāyesi.* [Istanbul] Topḫāne-'i 'Āmire İstiḥkām Alayları Litografya Destgāhları, 1270/1854. Lithograph. In Turkish. [EB] *

Humorous or witty anecdotes about Turkey's national comic sage Nasreddin Hoca (or Efendi) have been current in the Ottoman Empire and beyond for many centuries. Mostly transmitted orally amongst all

classes of the population, they have been occasionally committed to writing since at least the sixteenth century. The first printed collection issued from the government press in Istanbul in 1253/1837. It obviously sold well, and so the competing press at Bulaq reprinted it three years later (1256/1840) and again the following year (1257/1841). The edition shown seems to be the earliest lithograph. The fact that it is fully vocalized makes it likely that its intended readership included rather uneducated people. Each anecdote is preceded by the word lafīfe ("pleasing story").

As in manuscripts, the margins are not wasted: the scribe used the space to copy another popular tale, *Ḥikāye-i Uġrı ma' Ḳāżī Efendi* ("The Story of the Thief and the Judge"). (E.B.)

59. al-Tirmidhī, Muḥammad b. 'Isā, d. 892. *al-Shamā'il al-nabawīyah.* [Istanbul] Dār al-Ṭibā'ah al-'Āmirah, 1264/1848. In Arabic. Lithograph.
Copyist: Aḥmed Şevḳī. [EB]

A standard textbook studied in madrasahs, describing the physical characteristics of the Prophet Muḥammad, with extensive citations from standard commentaries in the margins, their authors or titles overlined. al-Tirmidhī's text is fully vocalized but not the commentaries. (E.B.)

60. Ibn al-'Arabī, Muḥyī al-Dīn, 1165-1240, supposed author. *Tefe"ülnāme li-Muḥyīddīn il-'Arabī.* [Printer not mentioned, place probably Istanbul] 1269/1853. In Turkish. [EB]

"Book of Divination": tables for predicting the future, spuriously attributed to the great Spanish mystic Ibn al-'Arabī. Such popular manuals for prognostication, interpretation of dreams, etc., are still often used in the Islamic world.

Pages displayed: Page 18: "Will this be a good marriage or not?" Page 19: "Is this lady pregnant or not?" (E.B.)

EAST READING ROOM: **Cross currents: the sciences**

CASE 9: *The printing press and translation*

61. Markham, Henry. *Kitāb siyāḥat Amrīqah* ["Trip to America"]. trans. from the French into Arabic by Sa'd Na'ām, Bulaq, Dhū al-Qa'dah 1262/October 1846. A travelogue of North and South America. [RB 75612]

Page displayed (p. 97): A short paragraph describing "the province of Canada". (N.S.)

62. Vacca Berlinghieri, Francesco,1732-1812. *Qawā'id al-uṣūl al-ṭibbīyah.* Bulaq, Dhū al-Ḥijjah 1242/May 1827. In Arabic. [RB 75613]

A translation of a medical manual by an Italian doctor on the causes of diseases and their cures. (N.S.)

63. al-Ṭahṭāwī, Rifā'ah, 1801-1873. *Mabādi' al-handasah.* Bulaq, Printed at the Viceregal School of Engineering (Madrasat Muhandiskhānah al-Khidīwīyah), Rabi' I 1270/December 1853. In Arabic. [RB 77782]

al-Ṭahṭāwī was one of the most outstanding of the Egyptian scholars who had been trained in France. He spearheaded the translation movement from the French, and was the founder of Madrasat al-Alsun (the School of Translation). The work is a textbook on geometry. (N.S.)

64. Macquer, Pierre Joseph, 1718-1784. *Fī ṣinā'at ṣibāgh al-ḥarīr.* Bulaq, Dhū al-Qa'dah 1238/July 1823. In Arabic. [RB 74544]

A translation from the French by Father Rafā'īl Rāhib after the 1808 original, this is the second book published by the Bulaq press. A glossary of terms is included on pp. 1-9 . (N.S.)

65. Brard, Cyprian Prosper, 1786-1838. *Fī al-ma'ādin al-nāfi'ah li-tadbīr ma'āyish al-khalāyiq* , Bulaq, Shawwāl 1248/February 1833. In Arabic. [RB 77782]

This is a translation from French of a textbook on metals by Rifā'ah al-Ṭahṭāwī (see above, no. 63) (N.S.)

66. Boubée, Nérée, 1806-1863. *al-Aqwāl al-murḍīyah fī 'ilm binyat al-kurah al-arḍīyah.* Bulaq, 1257/1841-42. In Arabic. [RB 75610]

This work on the earth's formation was translated from the French by Aḥmad Efendi, a teacher of science at the Viceregal Engineering School (Madrasat al-Muhandiskhānah al-Khidīwīyah). (N.S.)

67. *Ottoman interest in Russian history and expansion* : Castéra, Jean-Henri. ... *Mosko devleti ... tārīḫi.* [translation of *Histoire de Catherine II, impératrice de Russie,* translated into Turkish by Yakovaki Agiropulo]. 2nd ed., Bulaq, 1246/1830. [EB]

The growing strength and influence of the Ottoman Empire's Russian neighbour, culminating in the Russo-Turkish war of 1768-74, forced the Ottomans to take notice. The former Chief Interpreter of the Ottoman Empire, a Greek, translated this book at the request of "some Ottoman statesmen", according to the title-page. The French original was printed in Paris in 1800. The first Turkish edition came out in Bulaq in 1244/1829. It went out of print quickly and so this second edition came out less than two years later, also in Bulaq.

Page displayed: pp. 1-2. (E.B.)

68. Clot Bey, Antoine Barthelemy, 1793-1868. *Risalah nāfi'ah fī 'ilāj amrāḍ al-ḥummá,* Bulaq, 1259/1843. Ebru binding. In Arabic. [RB 77764]

A treatise by the French director of the Medical School in Abū Za'bal, Cairo, on the prevention and cure of fever. (N.S.)

CASE 10: *Ibn Khaldūn and Pīrīzāde*

69. Ibn Khaldūn, 1332-1406. *Tercüme-i Muḳaddime-'i Ibn-i Ḫaldūn* [translated into Turkish by] Pīrīzāde Meḥmed Ṣāḥib. Autograph. [RB]

The Turkish translation which revived the Islamic world's interest in the philosophy and sociology of history was Pīrīzāde's rendering of Ibn Khaldūn's Muqaddimah, written ca. 1730. The manuscript displayed here is the autograph draft, with annotations and marginal comments by the translator himself in his own hand.

In the passage shown (manuscript, part 7, fol. 306b) Ibn Khaldūn states that dynasties, like human beings, have a life span of 120 years, which is only rarely exceeded. The marginal note signed at the end by "the translator Meḥmed Ṣāḥib" discusses the exceptional case of "the eternal Ottoman State" which has survived "for almost five centuries". The manuscript was bound into seventeen slim volumes in the nineteenth century, each covered with contemporary ebru at front and back. (E.B.)

70. Ibn Khaldūn. *Tercüme-i Muḳaddime-i Ibn-i Ḫaldūn*.. Istanbul, Taḳvīmḫāne-i 'Āmire, 1275/1859. 2 v.

First printed edition of the Pīrīzade translation.

Page displayed: The same passage as in the manuscript version is displayed here with the marginal notes produced in the identical fashion. (E.B.)

WEST READING ROOM: **Cross Currents: Languages**

Learning of "Muslim" languages by Europeans and western languages by Muslims, and of Muslim languages of one region by Muslims of other linguistic regions had important effects on the development of printing types.

A few specimens ranging from 1636 to 1801 show Arabic script typefaces as made by Europeans. Two others are Muslim multilingual phrase books produced in the nineteenth century, one from Egypt, the other from Turkey.

CASE 11:

71. Qur'ān. *Alcorani textus universus* . ed. and tr., Ludovico Marracio. Padua, Typographia Seminarii, 1698. 4 v. [RB F-10 704]

Marracci's edition and Latin translation of the Qur'ān was preceded by a lengthy refutation of Islam and a biography of the prophet Muhammad. This was the standard edition used by European scholars until the appearance of Flugel's edition in 1834. The Latin translation is rather a literal one and contains many linguistic and exegetical notes. Marracci, formerly father confessor to Innocent IX, initially tried to publish

his text in Leyden but could not find a printer willing to issue it together with the refutation. The purchase of the Arabic type was underwritten by the, Cardinal Gregory Barbadigo, who was largely responsible for founding the seminary's school of Oriental languages and its press. (M.M.)

72. Erpenius, Thomas (Thomas Van Erp), 1584-1624. *Grammatica arabica*, Leyden, Johannis Maire, 1636. 172 pp. [RB B-11 4597]

This important early Arabic grammar was first printed by the Raphelengius brothers in Leyden in 1613. Thomas Erpenius took up the study of Arabic relatively late in his career as the result of his interest in Hebrew philology. He was an enthusaistic student and corresponded with a number of influential European orientalists. Erpenius was himself forced to become a printer in 1614 when the death of the Raphelengius brothers' compositor and the sale of their punches and matrices to the English scholar William Bedwell left him without a printer. Erpenius published a number of works until his death in 1624. His own type, modelled on that of the Medici press (Case 3, no. 19), was first used in 1617. (M.M.)

73. Ibn Ṭufayl. *Risālah Ḥayy ibn Yaqẓān.* tr. & ed. by Edward Pocock, Jr. Oxford, Henry Hall, 1671. 200 pp. [MM]

This is the first printed edition of Ibn Ṭufayl's philosophical allegory. The editor and translator, Edward Pocock Jr., son of the famous scholar of the same name, was quite active in the field of Islamic studies until Thomas Hyde was chosen to succeed Pocock Sr. as Professor of Hebrew and Arabic at Oxford. The son, who had expected to be appointed to the chair, then abandoned his researches. The inclusion of a preface by Pocock Sr. has led some to assume that the entire work was his. *Ḥayy ibn Yaqẓān* enjoyed a great popularity in its time. This edition was used by Simon Ockley for his English translation from the Arabic (first published in 1708). Ockley's translation is said to have been a source for Daniel Defoe's *Robinson Crusoe*. In the second half of the seventeenth century, several English printing houses were in operation printing works using the Arabic type acquired by Oxford University . This particular book was set using the so-called "English" (i.e. 14 pt.) Arabic type purchased by the University of Leyden and lent to Henry Hall in 1647. Hall was elected university printer in 1642 and was responsible for a number of works printed in Arabic. (M.M.)

74. Golius, Jacques. *Lexicon arabico-latinum.* Leyden, Bonaventure & Abraham Elsevier, 1653. 2925 pp. [RB F-10 777]

Golius' work was the third great dictionary to be printed in Europe after those of Raphelengus (1613) and Giggeius (1632). The author succeeded Thomas Erpenius as professor of Arabic at the University of Leyden after the latter's death in 1624 and was to edit a number of his predecessor's texts over the years. This lexicon was published by Jean and Daniel Elzevier in the name of their fathers, Abraham and Bonaventure, who had died the year before. The senior Elzeviers had acquired the type used for this edition from the estate of Erpenius, see above no. 72. (M.M.)

CASE 12:

75. Meninski, F. à Mesignien. *Lexicon arabico-persico-turcicum* . Vienna, J. de Kurzbock, 1780 . 4 v. [RB F-10 769]

This is the second edition, prepared by de Jenisch and de Klezl, of Meninski's monumental *Thesaurus linguarum orientalum turcicae*, first published by the author between 1680 and 1687. Meninski, who learned Turkish while in the service of the Polish ambassador to Istanbul, eventually became interpreter to the Emperor of Austria. The dictionary is a particularly valuable philological tool, owing to the author's familiarity with the spoken Turkish of the time. It is one of history's ironies that Meninski's press shop, including his notes, library and press, was destroyed by fire during the Turkish siege of Vienna in 1683. He founded a new press in order to complete his life's work. Meninski's second set of type came into the possession of Kurzbock who used it one century later, to print the second edition displayed here. (M.M)

76. Viguier, Pierre François. *Elemens de la langue turque* . Constantinople, Imprimerie du Palais de France, 1790. [EB]

The French Ambassador to the Ottoman Porte, the highly cultured Comte de Choiseul-Gouffier, was an energetic promotor of French influence in the Ottoman Empire. Appointed ambassador in 1784, the following year he established a press inside the French Embassy (Palais de France) which printed in both Latin and Arabic scripts. The first two books were military and naval manuals in Turkish. The third was Viguier's textbook of Turkish for Frenchmen, covering colloquial Turkish rather than the high flown literary language. Its author, Viguier, was a French priest in charge of Catholic missions in the Middle East.

Page displayed (pp. 294-295): Proverbs or sententious sayings (1) printed in Arabic script Turkish, (2) phonetic transcription Latin characters based on French usage and (3) French translation. The Arabic typeface is far less attractive than Ibrāhīm Müteferrika's, which appeared sixty years earlier. (E.B.)

77. al-Miṣrī, Khalīfah ibn Maḥmūd Efendi. *Qalā'id al-jumān fi fawā'id al-tarjumān*.. Bulaq, 1266/1849. [RB 74770]

This is a trilingual phrase book in Arabic, Turkish, and French. It is divided into three sections: the first comprises a list of useful words for conversation, the second includes thirty-five dialogues of simple sentences and phrases, and the third has Arabic and Turkish translations of French grammar. According to a caption on the first page of the book, Khalīfah Efendi was the French instructor of Muṣṭafá Bey, the son of Egypt's viceroy, during the latter's stay in Istanbul where Khalīfah also held the position of Chief Translator at the Ministry of Education. The book is open at a page describing a typical coffee house exchange.

78. Nācī, M. Ḥ. *Külliyāt-i mükāleme-i elsine-i şarkiye ve ġarbīye*. ["Complete conversation manual for Oriental and Western languages"] . 2nd. ed. [Istanbul] 'Ārif Efendi Matbaası, 1313 [Rūmī]/1898. [EB]

By the end of the nineteenth century, the prestige of the once despised infidel West and its languages was very widespread. This booklet, only 61 pages long, gives "useful" phrases in 12 languages (in order from the right): Turkish, Arabic, Persian, Indian (= Urdu), Armenian, Rūmī (= modern Greek), Jewish (= Jidyo/"Ladino"), Russian, French, Italian, German, English. All the non-Islamic languages are rendered in an Arabic script transcription (a very unsatisfactory system, which is not explained). The book seems to have been a great commercial success: at least five editions were printed in a very short period.

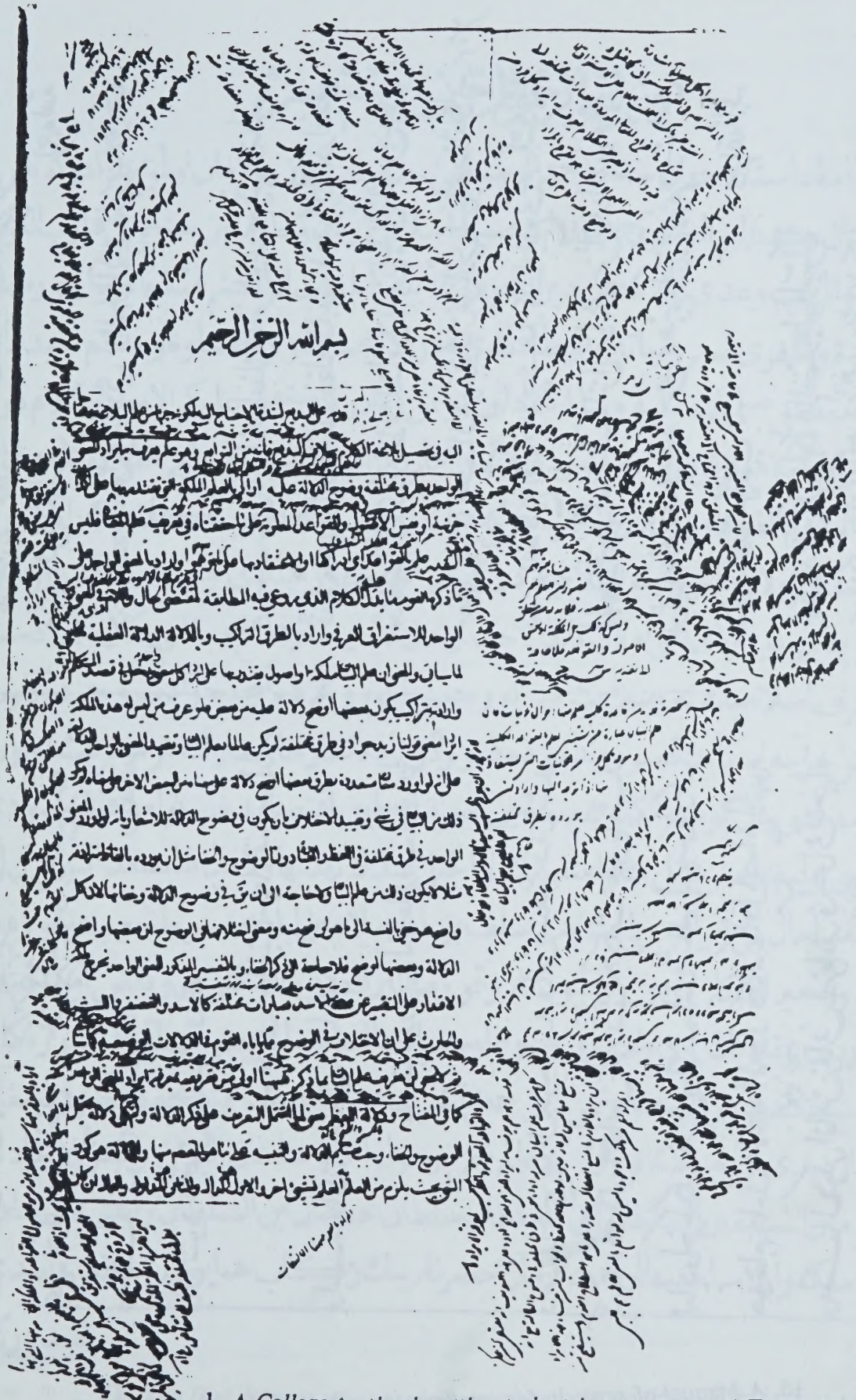
Page displayed (pp. 44-45): The combination of rough unsystematic transcription and multiple typographical errors makes many of the columns unintelligible to those who do not know the target language. The last column at the left, labelled English is intended to read: "From which country are you? - I am Turkish [Turkish text: "I am an Ottoman"]. - Have you mother and father?" -Here what business you been make? [Turkish: "will you do"] - I will study the medicine. - This country is named Paris - In which hotel are you to be found? - I am to be found in the Sharkiye hotel." (E.B.)

79. Gladwin, Francis. *The Persian Moonshee*.. London, 1801. [RB D-10 2929]

This *Persian Moonshee*, a Persian grammar, primer and phrase book was first printed in Calcutta in 1795 and again in 1799. The author, a founding member of the Royal Asiatic Society of Bengal, taught at the College of Fort William. This London reprint of the original is illustrative of the sort of material published in Calcutta which, owing to the importance of Persian, particularly as a language of the courts of Bengal until 1839, was an active early center of Arabic script printing. Due to the high cost of importing equipment, books were often printed in England for export and, in some of the earlier works printed in India, the prefaces offer testimony to the problems faced by the would-be author or publisher. The title page states that this edition was "reprinted in London at the Oriental Press. (The Persian types cast by Vincent Figgins)."

Page displayed: part 3, pp. 8-9. (M.M.)

Exhibition coordinated by Margery Pearson
Exhibition mounted by Emrys Evans and Linda Joy
Cover design by Tom Reid
Photographs by Philip Ower
With special thanks to Veronica Fisher



1. *A College textbook with students' annotations:* al-Taftāzānī, Mas'ūd Sa'd al-Dīn, d. 1389. *Sharḥ Talkhīṣ al-Miftāḥ*, or *al-Sharḥ al-mutawwal*. Drafted in 742/1342 in Khwārizm, completed in 748/1347.

تاری رحمه الله

لمولانا کمال الدین مجد اشتم ومنصب عال وعز
یجب جواه زهی المعالی کحبکثیر الجوار عز
ومثالش لزسریاری رحمه الله

پاک شود دشمن لزاسب دولت

جوماشی براست سعادت سوارا

براسب سعادت سولری ودلری

بدست اندرون لزسعادت سوارا

وان راعس مذیل مرحواند وان صنعت حنان باشد
که هردو کلمه متجانس بحروف وحرکات معو باشد
اما در اخر یک کلمه حرفی زیادت باشد مثالش لزسوتاری
هوحام حامل لاغبأ الامور وکاف بکافل لصالح الجمهور
ومثال دیگر انامن زمانی در زمانه واخوانی در خیانه
ومثالش لزشرپاری موی سیاه تراز شب وشبه ومثالش

از شعر تاری رحمه الله

فلان ماه تجمل موانس دوانس ومن صاحب دان مصاحب مصانس
ومثالش از شعر پاری رحمه الله

درحسرت رخسار تواي زیبا دي ازاله الجوانا لشتم ازمویه جوي

ان صنعت حنان باشد که از دو لفظ متجانس یکی یا هر دو مرکب بود واین
دو گونه است یکی انکه در لفظ وخط متشابه باشند دیگر انکه در لفظ
متشابه باشند ودر خط مختلف این باز بسین راعل الخصوص تخمین
مفرد خوانند مثالهر دو گونه از شعر تاری ان علت ذوالفاء او غادٍ
فصنع الله رایح او غادٍ دیگر کنت اطمع فی تحریک وطایه
الجمل تخوي یک مثالش از شعر پاری من تازیده ام در راه مهر
تو تازه لم تدیکم من مزدهنیم ولیکن مزدنیم ومثالش
هر دو گونه از شعر تاری رحم الله قابله

جعلت هدیتی لکم سوا کا ولم اقصد به احدا سوا کا
بعثت الیک عودا ابن اراکٍ رجاء ان اعد وان اناکا

بسم الله الرحمن الرحيم وبه نستعين

سرنامهٔ داستان جهان ستان حمد و سپاس خداوند زمین و زمان اولق سزادرکه نص
کریم ان جندنا لهم الغالبون مضمونی ایله عسکر اسلامی تأیید ونظام مبین سنلتی فی قلوب الذین
کفروا الرعب وعدی ایله دشمن دین خوفنی تأبید ایلیوب اذا لقیتم فئة فاثبتوا بیورمغله
نصرة وظفری صبر وثباته منوط قلدی ودرود نجسته و رود صلوة وسلام سیدانام
محمد مصطفی صلی الله علیه وسلم اکارداف اولنمق روادرکه ستفتح علیکم الامصار کلام درر
باری ایله امة مبارکدی تبشیر بیوردی وال واصحاب کرامنه ترضیه وتسلیم همواره تحفهٔ انام
اوله الی یوم القیام وچون تاریخ هجرة نبویه بیك اللی بش ساله ایروب کلام معجز اثار نبویه
ماصدق اولان فتوحات اسلامیه دن کرید فتحی ظهور ایلدی واون سنه قدر زمانده
جزیرهٔ مزبوره پای تختی اولان قاندیا حصارندن غیری سائر قلاع و بقاعی یکسر یکدست
تصرف اسلامیانه کیروب باعث مذکور حسبی ایله برو بحره بیچه حوادث وجوده کلوب
بعض مرتبه اسبابده قصور وتدبیرده فتور زیاده کفار خاکسارك شرشه باعث اولوب
غلبه صورتن کوستر مکله غیرت دین نصرة مسلمین اقتضا ایدوب بو اوراقك مسودی
حاجی خلیفه سرخیل شعر امتنی بنك لا الخیل عندك تهدیها ولا مال فلیسعد النطق ان لم
یسعد الحال بیتی فحوا سنجه پادشاهان سلف بو بابده ملاعین ایله نیچه سو یلشوب ونیوزدن
قهر وتسخیر اندکلرینی و یرارقیپودانلر وقورصانلرك دریاجنکلرینی وبعض امور دیده
وکاردان عقلانك رأی وتدبیرنی ودونمانمه سفر احوالنه متعلق بعض مهماتی قلمه کتورمکله
دولت علیه جانبنی تأیید ودشمن دین جمعنی تشریدقصد ایدوب اسمنه تحفة الکبار فی اسفار
البحار دیدی و بعد الاتمام ولی نعم عالم سمی رسول اکرم سلطان البرین والبحرین خادم
الحرمین الشریفین السلطان ابن السلطان سلطان محمد خان ابن السلطان ابراهیم خان خلد
الله ملکه وابد سلطنته الی انتهاء الزمان حضرتلرینك رکاب همایونلرینه تقدیم ایلدی

امید درکه

31. *The first Islamic illustrated printed book* : Kātib Çelebi. *Tuḥfet ül-kibār fi esfār il-biḥār*. Istanbul, 1141/1729.

کویم از بندهٔ مسکین چه کند صادر شد
که دل آزرده شد از من غم آنم باشد

(حکایت) (درویشی را ضرورتی پیش آمد کلیمی از خانهٔ یاری بدزدید حاکم فرمود که دستش ببرند صاحب کلیم شفاعت کرد که من او را بحل کردم گفت بشفاعت تو حد شرع فرو نگذارم گفت راست فرمودی اما هر که از مال وقف چیزی بدزد و قطع یدش لازم نیاید که الفقیر لا یملک شیئاً هر چه درویشان راست وقف محتاجانست حاکم دست از و بداشت و گفت همان بر تو تنگ آمده بود که دزدی نکردی الا از خانهٔ چنین یاری گفت ای خداوند نشنیدهٔ که گفته اند خانهٔ دوستان بروب و درد دشمنان بکوب *(بیت)*

چون فرومانی بسختی تن بعجز اندر مده
دشمنان را پوست برکن دوستان را پوستین

(حکایت) (پادشاهی پارسایی را دید و گفت هیچت نمایادمی آید گفت بلی هر که که خدای را فراموش میکنم

(بیت)

هر سود و د آنکش ز درخویش براند | وانرا که بخواند بدر کس نه داند

(حکایت) (یکی از صالحان بخواب دید پادشاهی را در بهشت و پارسایی را در دوزخ پرسید که موجب درجات این چیست و سبب درکات آن چه که ما بخلاف این پنداشتیم گفت بدین بارادت درویشان در بهشت شد و آن بتقرب پادشاهان در دوزخ | *(قطعه)*

دلقت بچه کار آید و تسبیح و مرقع
خود را ز عملهای نکو هیده بری دار
حاجت بکلاه برکی داشتنت نیست
المجد
درویش صفت باش و کلاه تری دار

(حکایت) (پیادهٔ سر و پا برهنه با کاروان حجاز از کوفه بدر آمد و همراه ماشد خرامان همیرفت و میگفت | *(نظم)*

نه باشتری سوارم نه شتر بزیر بارم
نه خداوند رعیت نه غلام شهریارم

تو مطلع کرد باس خاطر عزیزان منت دارد گفت خاموش کردن بهتر
مردن به که حاجت پیش کسی بردن که گفته اند

(قطعه)

هم رقعه دوختن به والزام کیج مبر	کز بهر جامه رقعه برخوابگان نوشت
حقا که باعقوبت دوزخ برابر است	رفتن بپای مردم همسایه در بهشت

(حکایت) (یکی از ملوک عجم طبیبی حاذق بخدمت مصطفی صلی الله
علیه وسلم فرستاد سالی چند در دیار عرب بود کسی بخیر تی پیش او نیامد
و معالجتی از وی در نخواست روزی پیش سید الانبیا علیه السلام آمد و گله
کرد که مرا برای معالجت اصحاب فرستاده اند و درین مدت هیچ کس
بن التفات نکرد تا فربه شوم که بر بن بنده عیبست بجای آرم رسول علیه السلام
فرمود که این طایفه را طریقیست که تا اشتها غالب نشود چیزی نخورند و هنوز که
اشتهایاقی باشد دست از طعام بازدارند حکیم گفت اینست موجب
تندرستی پس زمین خدمت ببوسید و برفت

(مثنوی)

سخن آنگه کند حکیم آغاز	یا سر انگشت سوی لقمه دراز
کز زنا گفتنش خلل زاید	باز تا خوردنش بجان آید
لاجرم حکمتش بود گفتار	خود نشش تندرستی آرد بار

(حکایت) (یکی توبه بسیار کردی و باز بشکستی تا یکی از مشایخ
بدو گفت چنین می دانم که بسیار خوردن عادت داری و قید نفس از سوی
باز یکرست یعنی توبه و نفس را چنین گرتوبی بروری ز نجیر بگسلاند و آید روزی
ترا بدرد

(بیت)

یکی بیخ کز کسے پرورید	چو بردرد بشند خود بر درید

(حکایت) (در سیرت اردشیر بابکان آمده است که حکیم
عرب را پرسید که روزی چه مایه طعام باید خورد گفت صد درم سنگ
کفایت میکند گفت این قدر چه قوت دهد حکیم گفت (هذا المقدار یحفظ
و ما زاد علی ذلک فانت حامله) یعنی این قدر ترا برپای همی دارد و هر چه برین
زیادت کنی تو حمال آنی

(بیت)

خوردن برای زیستن و ذکر کردنست	تو معتقد که زیستن از بهر خوردنست

(حکایت) (دو درویش خراسانی ملازم صحبت یکدیگر
سیاحت کردندی یکی ضعیف بود که بهر دو شب افطار کردی و آن دیگر قوی که
روزی سه بار خوردی قضا را بر در شهری بتهمت جاسوسی گرفتار شدند
هر دو را بخانه کردند دورکش را بکل برآوردند بعد از دو هفته معلوم شد که
بی گناهند در بگشادند قوی را دیدند مرده و ضعیف جان بسلامت برده درین
عجب ماندند حکیمی گفت اگر برخلاف این بودی عجب داشتی زیرا آن یکی
بسیار خوار بود طاقت بی نوایی ندانست هلاک شد و آن دیگری خویشتن
دار بود بر عادت خود صبر کرد و بسلامت ماند

(قطعه)

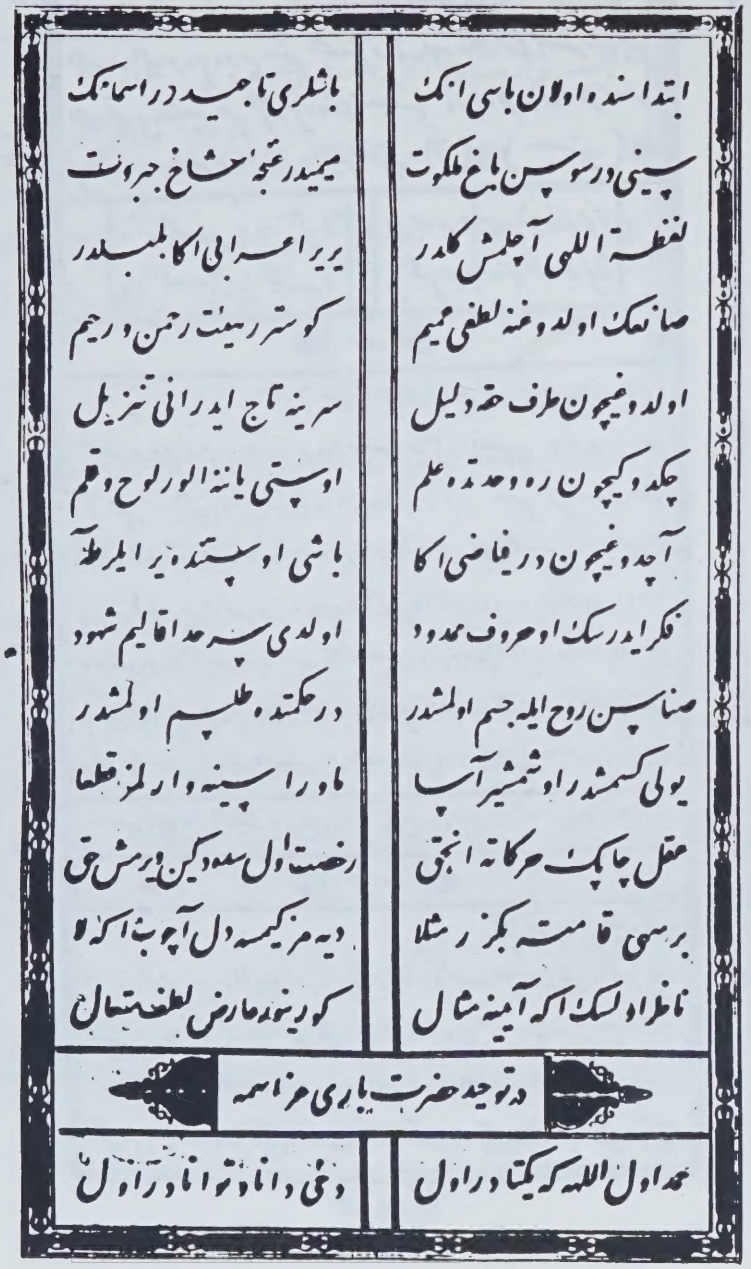
چو کم خوردن طبیعت شد کسی را	چو سختی پیش آید سهل گیرد
دگر تن پرورست اندر فراخی	چو تنگی پیند از سختی بمیرد

(حکایت) (یکی از حکما پسرش را نهی کرد از بسیار خوردن که
سیری مرد را نجور دارد گفت ای پدر کرسنگی بکند نشنیده که طریقان
گفته اند به سیری مردن به که گرسنگی زیستن گفت اندازه نگه دار قال الله تعالی
(کلوا واشربوا ولا تسرفوا) حکیم

(بیت)

فی
حلیه خاقا

بسمله ایله ایده لم فتح کلام — فتح اولله تا بو معمای بنام
کوسپه رآینه سی بسمله نک — حلیه پاکن اوده چیکمک
یلمین شوکت بسم اللهی — اکلر سپه کلام اللهی
اولسپه بسمله رسمی محدود — جنس اشیاده اولور میدی وجود
مرغ وش بال آچه مرغ اصلی سوز — نیم بسمل کبیدر بسمله سوز
باغ وحدتده نم لطف ایله پر — کویپا بسمله برسنبلدر
نظر ایدن کشی بسم اللهه — بکزدرجیش رجال اللهه
کوره عزتله سطور مصحف — قرشوطورر اکا کویا صف صف
بارک الله زهی سر لطیف — بولور انکله شرف تعلم شریف



ابتدا سنده اولان باسی انمک — باشلری تا جیدر اسمانمک
سپینی درسوسپن باغ ملکوت — میمیدر عجبه اشاخ جبروت
لفظة اللهی آچلمش کادر — یرر اعرابی اکا بلبلدر
صانمنمک اولدوغنه لطفی عمیم — کوستررحمت رحمن ورحیم
اولدوغیچون طرف حقه دلیل — سرینه تاج ایدرانی تنزیل
چکدوکیچون ره وحدته علم — اوسپتی یانه الورلوح وقلم
آچدوغیچون دریفاضی اکا — باشی اوسپتده یرایلرطه آ
فکرایدرسنک اوحروف محدود — اولدی سپه حد اقالیم شهود
صناسپن روح ایله جسم اولمشدر — درحکمته طلسم اولمشدر
یولی کسمشدراو شمشیر آسپا — ماورا سپینه وارلمز قطعا
عقل چابک حرکاته انجق — رخصت اول سمده کین ورمش حق
برسهی قامته بکزر مثلا — دیه مرکیسه دل آچوبه اکه لا
ناظراولسنک اکه آینه مثال — کورینودعارض لطف متعال

در توحید حضرت باری عز اسمه

محمد اول الله که یکتا دراول — دنی دانادتو انادر اول

47. Ḥākānī, Meḥmed, d.1606. *Ḥilye-i Ḥākānī.* Istanbul, 1264/1848.

58. *Naṣreteddīn* [sic] *Efendi ḥikāyesi*. [Istanbul] Topḫāne-'i 'Āmire Istiḥkām Alayları Litografya Destgāhları, 1270/1854.